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SOME

RULES

FOR

Speaking and *Action*, &c.

SOME
RULES
FOR
SPEAKING
AND
ACTION;

To be obſerved

At the BAR, in the PULPIT, and the SENATE, and by every one that SPEAKS in PUBLICK.

In a LETTER to a FRIEND.

Eſt enim Actio *quaſi Corporis quædam Eloquentia, cum conſtet è* Voce *atque* Motu. *Vocis* Mutationes *totidem ſunt, quot Animorum, qui maximè Voce commoventur.* Tul.

The THIRD EDITION, with ADDITIONS.

To which is prefix'd, the Thoughts of the late Biſhops of ROCHESTER and SARUM on this Subject; and the Portraiture of a COMPLEAT ORATOR, taken from QUINTILIAN.

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RULES
FOR
SPEAKING
AND
ACTION;

THE PREFACE.

THIS *Letter was writ and printed about Six Months ago at the Requeſt of a* Friend; *and the* Bookſeller *being now about Publiſhing another Edition, and deſiring me to give him what farther* Collections *I have made; I have prefix'd to it,* The Portraiture of a Compleat Orator, *which is agreeable enough to the Letter, as taken from* Quintilian, *and an* Epitome *of what the Biſhops* SPRAT *and* BURNET, *the one the* Engliſh CICERO, *the other one of the greateſt Orators of the Age, have written upon this Subject. What other* Obſervations *I have ſince made,*

are

are inſerted in the Letter; and indeed I ſhould have digeſted what is prefix'd into the ſame Method, but only I thought there was no Occaſion to be nicely Methodical in ſuch a ſhort Diſcourſe, and which conſiſts wholly of Hints and Sketches. I ſubmit *it to the World as it is, and ſhall be glad to ſee it* mended.

THE

THE PORTRAITURE OF A *Compleat Orator.*

NATURE and Genius are firſt indiſpenſably neceſſary, without which the Wheels, being clog'd and under Force, will drive heavily. An Orator muſt have a flowing Invention to furniſh him with Ideas, a ſtrong Imagination to impreſs 'em, a happy Memory to retain 'em, and a true Judgment to diſpoſe 'em in their due Rank and Order. He muſt have Law to lead him into the Knowledge of the Conſtitution and Cuſtoms of his Country, Hiſtory to acquaint him with Examples, Logick to ſupply him with proper Topicks, and Morality to enable him to penetrate into, and apply to the Manners and Paſſions of Men the

and

and πάθη, which are the Springs of *Action*, and Sources of *Perſuaſion*. In ſhort, being to treat of every Thing, he muſt be ignorant of Nothing.

AN Orator muſt be, in *Cicero*'s Language, a wiſe Man, that is, a Man of univerſal Knowledge; and what is more a Paradox, he muſt likewiſe be a good Man, a Quality which ſo rarely accompany'd *Heathen* Eloquence, that both *Cicero* and *Quintilian* are much at a Plunge in aſſerting it of the *Greek* and *Roman* Orators. He muſt not only have a general Knowledge of Things, but Skill to adorn 'em: He muſt have the greateſt Art, and yet at the ſame time the Art to conceal it; for whenever Art appears, it loſes its Effect; and nothing can pleaſe, much leſs perſuade, but what is Natural.

THE moſt External Things are neceſſary to accompliſh an Orator; he muſt not only have Eloquence in his Words, but likewiſe in his Looks, decent Motions and an Air of Perſuaſion, that graceful Action and Pronunciation which *Demoſthenes* made the Firſt and Second and Third Parts of Rhetorick, and which had ſo great an Influence upon his own Compoſures, that we are not to wonder that his Orations pleaſe leſs in Reading than they did in Hearing, ſince they want Three Parts of what they had when they were ſpoken.

THESE

THESE being the Qualifications which are neceſſary to form a *Compleat Orator*, 'tis next to impoſſible, there ſhould ever be any ſuch Man: But if ever they met in one Man, they met in *Cicero*, who had the happieſt Genius, and cultivated with the greateſt Art and Induſtry, that perhaps ever Man had. The Divine *Tully* was all the *Grecian* Orators in one, and *Quintilian* oppoſes him to 'em all, by giving him the Force of *Demoſthenes*, the Sweetneſs of *Iſocrates*, and the *Copia* of *Plato*. *Quintilian* ſtiles him not by the Name of a Man, but by the Name of Eloquence it ſelf, and lays it down as a ſure Sign of our own Proficiency in Eloquence, when *Tully* begins to pleaſe us.

Out of Biſhop SPRAT's CHARGE *to his* CLERGY.

WHEN the *Liturgy* is read with a free Readineſs, a profound Gravity, and unaffected Compoſure of Voice, Looks and Geſtures, and a very powerful Emphaſis in every Part, 'tis quite another Thing, than when read with a cold, flat, ſupine, inſipid Manner of Delivery. That the *Prayers* may be aſſiſted, inflam'd,

inſpir'd, as I may ſay, by an ardent, ſprightly Zeal in Reading 'em, and by a new, ready, vehement Manner of their Pronunciation, is ſo evident, that as the Reader officiates better or worſe, ſo moſt uſually is the Benefit and Efficacy more or leſs on the Minds of the Hearers.

'TIS therefore my earneſt Requeſt, that you would take very much Care to perfect your ſelves in a true, juſt, ſenſible, accurate, becoming Way of Reading; not with a meer formal or artificial, but with a grave and unaffected Delivery of the Words: That you would employ much ſerious Pains, in practiſing the publick and private Reading of all your Offices, diſtinctly, gravely, affectionately, fervently; ſo as every where to give them all that Vigour, Life and Spirit, whereof they are capable: And ſuch a compleat and conſummate Faculty of Reading, *Quam nequeo Monſtrare, & ſentio tantum*, is of ſo great Difficulty, as well as Uſe, that it very well deſerves to have ſome Place among our conſtant Studies; that we may attain not only to a Mediocrity, but to an Excellency in this kind, and to the well-reading what is ſo often to be read: And therefore we can never be too laborious in preparing and exerciſing our Voices in private, for a publick Ser-

vice

vice of ſo great Importance, that we may not go through it in an undecent Manner, with Heavineſs or Precipitation.

THIS very commendable Skill of devout and decent Reading, I ſay again, is ſo far from being a mean Accompliſhment, that it deſerves to be placed among our beſt Endowments; ſince ſuch Words and Sounds, as are expreſs'd with the beſt Utterance, are the moſt powerful Inſtruments to raiſe and command Mens Hearts and Affections.

BY ſetting forth the *Publick Prayers* to all their due Advantage, by pronouncing them leaſurably, fitly, warmly, decently, and with ſuch an Authority in the Speaker, as is ſuitable to the Authority of what is ſpoken; ſuch a vigorous, effectual, fervent Delivery of the Words, will give a new enlivening Breath, a new Soul, as it were, to every *Prayer*, quicken and animate thoſe *Thankſgivings*, which, when read coldly, and indifferently, with ignorant Flatneſs, or irreligious Careleſneſs, will ſeem to ſome to be but a *dead Letter*: He may make every *Pſalm* and *Leſſon*, to become well nigh a new Sermon; at leaſt he may give, to the old ſtanding *Text* of the *Bible*, a very good clear *Expoſition*, even by his very Way of Reading it; for by obſerving all due

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Stops, and practiſing a good, diſtinct, forcible, yet eaſy, and unforc'd Reading of the *Scriptures*, he will really ſerve for a good *new Paraphraſe* and Illuſtration of every *Sentence* in 'em.

WHEN the Harmony of the Tongue is turn'd, as it were, to the Harmony of the Matter; when the Zeal of the Reader keeps Company with his Voice, and his Voice is adapted to, and varied together with every Expreſſion; when by long Uſe, and Imitation of the beſt Maſters, we know how to give every Word and Sentence its due Poiſe; where to lay a greater or ſmaller Weight, according to its natural or ſpiritual Force; where to be quicker or more vehement, where ſlower and more ſedate; how to obſerve equally all Pauſes and Diſtances; how to avoid Monotonies on the one Hand, and immoderate Elevations and Depreſſions on the other; yet, where to uſe the ſame Tones, where to riſe or fall in the right Place: When the Reader ſhall be vers'd in practiſing theſe Natural Decencies of Pronouncing, they will be found, all together, to have an admirable Concurrence towards the creating, augmenting, well-tempering, and well-governing of Devotion.

I will now make bold to go farther, and apply the Uſefulneſs of this Counſel, not only to the *Praying* Part, but alſo to that of *Preaching*.

I am verily perſuaded, that the Sermons preach'd every *Sunday* in this one Kingdom, by the Church of *England* Clergy in this Age, are more excellent Compoſitions of that Kind, than have been deliver'd, in the ſame Space of Time, throughout the whole *Chriſtian* World beſides. Only let me ſuggeſt, that perhaps it would add much, tho' not to the ſolid Part of ſuch Diſcourſes, yet to their juſt Popularity, and more general Acceptance, and to the greater Edification of our Hearers, if we would univerſally addict our ſelves a little more to this Study of Pronunciation: By which Advantage alone of the Freedom, and Life of their Elocution, we know the Preachers of ſome other Nations do ſeem to reign and triumph in the Pulpit, whilſt their Sermons, as far as we can judge by thoſe we have of them in print, are not comparable to the *Engliſh*.

AN Obſervation which methinks may rouze our Preachers to out-do them in this kind of Perfection alſo: I mean, in a natural, comely, modeſt, yet undaunted Force of Pronunciation: Not ſuch as

is full of Over-Action, and mimical Geſticulations, which tho' ſome Parties may admire for a Time, and to ſerve a Turn, yet the ſerious Temper of our Nation will never long approve or admit of. But I intend ſuch a ſteddy, compos'd, ſevere, decent, lively, and appoſite managing your Voices and Geſtures in the Pulpit, as is beſt accommodated to the Gravity and Solidity of the *Engliſh* Genius, and is alſo agreeable, as much as may be, to the Simplicity, Power, and Height of the Meſſage you bring from Heaven.

Out of Biſhop BURNET's PASTORAL CARE.

DISCOURSES brought forth with a lively Spirit and Heat, preſs'd with Affection and Vehemence, enforc'd with proper Motives of the Eye and Countenance, and accompany'd with a due Modulation of Muſick of the Voice, (for there is a Muſick in Speaking as well as in Singing) will have all the Effects which can be expected. The Great TILLOTSON had all theſe Qualities in ſuch Perfection, that I never once ſaw a wandring Eye where

where he preach'd. Time and Exerciſe will bring any one to this Eaſineſs of Speaking, this Freedom of Expreſſion, and give him a Tone of Authority, an Air of Aſſurance, a Majeſty of Pronunciation, and as much Flame and Life as are neceſſary to keep up the Attention of his Audience.

IN Delivering of *Sermons*, a great Compoſure of Geſture and Behaviour is requiſite, to give them Weight and Authority. Extreams are bad here, as in every thing elſe. Some affect a light and flippant Behaviour, Frantick and Enthuſiaſtical Motions; and others think that Wry Faces, and a Tone in the Voice, will ſet off the Matter. Grave and compos'd Looks, and a natural, but diſtinct Pronunciation, will always have the beſt Effects.

THE great Rule which the Maſters of Rhetorick preſs much, can never be enough remembred; that to make a Man ſpeak well, and pronounce with a right Emphaſis, he ought throughly to underſtand all that he ſays, be fully perſuaded of it, and bring himſelf to have thoſe Affections which he deſires to infuſe into others. He that is inwardly perſuaded of the Truth of what he ſays, and that has a Concern about it in his Mind, will pro-

pronounce with a Natural Vehemence, that is far more lively than all the Strains that Art can lead him to. An *Orator*, if we hearken to *them*, muſt be an honeſt Man, ſpeak always on the ſide of *Truth*, and ſtudy to *feel* all that he ſays; and then he will ſpeak it ſo as to make others *feel* it likewiſe.

AND therefore ſuch as read their *Sermons*, ought to practiſe Reading much in private, aloud, that ſo their own Ear and Senſe may guide them to know where to raiſe or quicken, ſoften or ſweeten their Voice, and when to give an Articulation of Authority, or of Conviction; where to Pauſe, and where to Languiſh.

WE plainly ſee by the *Stage* what a Force there is in *Pronunciation*. The beſt Compoſitions are murdered, if ill *ſpoken*, and the worſt are acceptable when *well ſaid*. In *Tragedies* rightly pronounced and acted, tho' we know that all is Fable and Fiction, the tender Parts do ſo melt the Company, that Tears cannot be ſtop'd, even by thoſe who laugh at themſelves for it. This ſhews the Power of apt Words, and a juſt Pronunciation. But becauſe this depends, in a great Meaſure, upon the preſent Temper of him that ſpeaks, and the lively Diſpoſi-

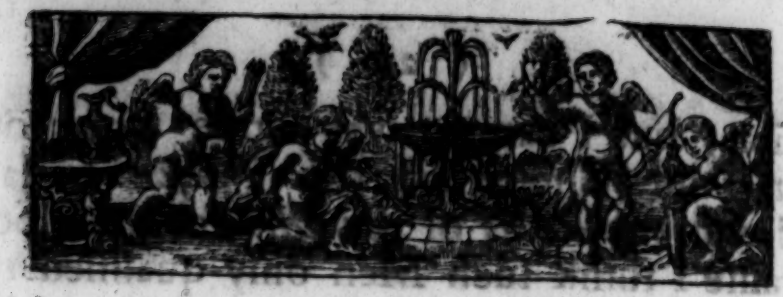
tion

tion in which he is, therefore he ought by much previous Seriouſneſs, and by earneſt Prayer to GOD, to endeavour to raiſe his Mind to as warm a Senſe of the Things he is to ſpeak of, as poſſibly he can, that ſo his *Sermons* may make deep Impreſſions on his *Hearers*.

THERE is a great Difference between *Reading* and *Speaking* of *Sermons*. Tho' ſome few read ſo happily, pronounce ſo truly, and enter ſo entirely into thoſe Affections which they recommend, that in them we ſee both the Correctneſs of *Reading*, and the Seriouſneſs of *Speaking* Sermons, yet every one is not ſo happy. Some by hanging their Heads perpetually over their Notes, by blundering as they read, and by a curſory running over them, do ſo leſſen the Matter of their Sermons, that as they are generally read with very little *Life* and *Affection*, ſo they are heard with as little *Regard* and *Eſteem*.

THOSE who *read*, ought certainly to be at a little more Pains than for the moſt Part they are, to read True, to pronounce with an Emphaſis, to raiſe their Heads, and to direct their Eyes to their Hearers: And if they practiſed more Alone the juſt Way of Reading, they might deliver their Sermons with much more Advantage.

MAN is a low ſort of Creature; he does not, nay nor the greateſt Part cannot, conſider Things in themſelves without thoſe little Seaſonings that muſt recommend them to their Affections. That a Diſcourſe be *heard* with any *Life*, it muſt be *ſpoken* with *ſome*; and the Looks and Motions of the Eye do carry in them ſuch Additions to what is ſaid, that where *Theſe* do not at all concur, it has not all the Force upon them that otherwiſe it might have.



SOME

RULES

FOR

SPEAKING

AND

ACTION.

I AGREE with you, Sir, that Delivery and Pronunciation have always been juſtly reckon'd a Part of Rhetorick and the Art of Perſuaſion, and that a good *Action* and *Utterance* ſtrike almoſt as much as brightneſs of Thought and beauty of Expreſ-

ſion; but I can no way agree with you in your Choice of the *Perſon* to lay down the *Rules* of this *Art* for you, becauſe I think ſuch Men only qualified to preſcribe *Rules* in *any Art*, as are *Maſters* of *that Art* themſelves When you ſay *Ariſtotle* writ *the Art of Poetry*, tho' he was no *Poet* himſelf, you do not conſider, that a Genius like *Ariſtotle*'s might do any thing However, SIR, to comply with your Requeſt as far as I can, tho' I dare ſay nothing upon *this Subject my ſelf*, I will venture to ſet before you what others have ſaid, and leave the Application and Improvement to your own Thoughts.

EVERY Orator, SIR, ſhould form in his Mind a very ſtrong *Idea* of the Subject he is upon, and be firſt throughly touch'd with his Diſcourſe himſelf, before he can expect to touch and move others.

THERE muſt be nothing offenſive to the *Ear* in *Pronunciation*, nor to the *Eye* in *Action*; but all *Speech* and *Geſture* ſhould ſeem *Natural*, and the nearer they come to *Nature*, the nearer they are to *Perfection*.

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DEMOSTHENES exercis'd his *Voice*, and regulated his *Action*, before a great Glaſs; but you, SIR, may ſooner learn to excel, by ſeeing and hearing good Patterns, imitating what you like, avoiding, or altering, what you diſlike in them, and by employing a faithful and judicious Friend to correct the Errors in your *Geſture* and *Accent*.

BY ſuch Means as theſe I have been told, SIR, that Great and Good Man form'd himſelf at firſt, of whom an ingenious Author juſtly ſays, "That he is "a perfect Orator in his Elocution, and "thoſe ſacred Strains, which carry their "own Reaſon and Conviction with 'em, "are irreſiſtible in the Charms and Pow-"er of his Delivery.

A FIRM Articulate *Voice*, and a ſtrong *Pronunciation*, are very great Advantages to any Man who ſpeaks in publick; but then an *Orator* ſhould take care to deliver himſelf *clearly*, *ſmoothly*, and not ſo *loud* as to put his *Voice* upon the *Stretch*; for all boiſterous *Words* and *Actions* are unartful and offenſive. We may obſerve that *Stentor* is not numbered among *Homer*'s fine Speakers, and that *Cicero* derided

rided the *Rhetoricians* of his Time for their Noiſe and Bawling.

WE have ſome Men, I know, SIR, who are follow'd and admir'd by the *Populace*, for the *Loudneſs* of their *Voice*, a falſe *Pathos* in *Utterance*, and a *violent Action*; but they will never be follow'd or admir'd by the *Judicious* for theſe Qualities.

EVERY Man indeed ſhould *fill* the Place where he ſpeaks, but if he exceeds the *Natural Key* of his Voice, it will be neither *ſweet*, nor *ſoft*, nor *agreeable*; he will not be able to give every *Syllable* its full and diſtinct *Sound*, nor to pronounce the Words concluding a *Period*, which ſhould always be ſpoke *Audibly*, ſo as to be heard without Pain.

SO far, SIR, ſhould an *Orator* be from ſpeaking in one *continu'd Tone*, that he ought above all Things to ſtudy the *Variation* of his *Voice*; yet it ſhould be done in ſuch a Regular Manner, as to *change* with the ſeveral *different Parts* of the *Subject*, and yet be always ſo *equal* to *it ſelf*, as to preſerve the *Harmony* of *Speech*. But this cannot be preſerved, when the *Voice* is *varied* with too great a *Di-*

a *Diſtinction*; and therefore it ſhould *ſlide* from one Key to another, and rather *glide* like a gentle Stream, than *pour down* like a rapid Torrent.

THE Art of this *Alteration* conſiſts in *Highneſs* and *Lowneſs*, *Vehemence* and *Softneſs*, *Swiftneſs* and *Slowneſs*: The leſs *affected* the *Variation* of the Voice is, 'tis the better and more pleaſing; and the eaſieſt and ſureſt Way to learn it to *Perfection*, is by reading *Aloud* in private Study, minding how we ſpeak in *Common Converſation*, and repeating of *Tragedies*, where all the various Turns of Humane Paſſions are repreſented, and underſtanding ſomewhat of *Singing* and *Muſick*.

A CLEAR and *Sedate* Voice beſt informs the *Underſtanding*, and a *Moderate* Sound is moſt agreeable to the *Ear*, if 'tis *Diſtinct*, and eaſy to be heard; but yet there are ſome Caſes, SIR, in which the Voice muſt be neither *Sedate* nor *Moderate*.

FOR Inſtance, —— All Exclamations and Imprecations muſt be *Violent*; good Actions ſhould be expreſs'd in a *Lofty* Accent, bad Ones with a Tone of *Anger*

ger and *Diſdain*; the Happineſs, or the Miſery of Kingdoms, ought to carry an *Higher* Air of Regard than that of a private Man; the Wonders of Providence ſhould be mentioned in a *Grave* Voice, and yet full of *Admiration*; Words of Complaint muſt be in a *Melancholy* Tone, and Words of Leſſening in a *Low* one; when we preſs an Adverſary, the Voice ſhould be *Brisk* and *Quick*; when we addreſs to Inanimates, it ought to be *Higher* than when to Animates; when we appeal to Heaven, it muſt be in a *Loftier* Tone than when to Men; Joy and Sorrow, Fear and Boldneſs, Reſentment and Compaſſion, Eſteem and Contempt, demand *Different Looks* and *Actions*.

WE ſhould alſo *Change* the Voice in a *Proſopopœia*, and ſpeak as the Perſon introduced would; in an *Antitheſis*, the one Contrary muſt be *Louder* than the other; in a *Climax*, the Voice ſhould *Riſe* with it; in *Dialogue*, it ſhould *Alter* with the Parts; in a *Repetition*, it ſhould be *Loudeſt* in the *ſecond* Place; Emphatical Words, ſuch as *Certainly*, *Aſſuredly*, *Neceſſarily*, muſt be pronounced with a *Force* and *Diſtinction*; Words of Quality, ſuch as *Grand*, *High*, ſhould have

have a *Streſs* laid on them ; and ſo muſt Words of *Praiſe* and *Diſpraiſe*.

AN Orator, SIR, ſhould *Begin* with a low and modeſt Voice, *Raiſe* it by Degrees as the Subject requires, and *Conclude* with Joy, and Triumph, and Satisfaction. He muſt not ſpeak *Broad*, nor with the Mouth *Wide-open* ; he ſhould not deliver himſelf too *Faſt*, nor too *Slow*, but in ſuch a Manner as the *Ear* of the *Hearer* may keep Pace with the *Tongue* of the *Speaker*.

WHEN an *Orator* recovers from a *Paſſion*, or a *Tranſport*, the *Voice* ſhould be *Lower'd* ; and when a *following* Period needs a greater *Elevation* than ordinary, he muſt *ſave* the Voice *before* for it.

A SHORT Period ſhould be pronounced in a *Breath*, and he muſt *fetch Breath* in a long Sentence only at *Semicolons*. He ſhould never *Pauſe* in the *Middle* of an Expreſſion, but at the *End* of a Period ; and it muſt be *Short* after a *Short* One, and *Long* after a *Long* One. A *Comma* ſtops the Voice while we may privately tell One, a *Semicolon* Two, a *Colon* Three, and a *Period* Four.

THESE few Hints and Sketches, SIR, well attended to and improved, may be ſufficient to inſtruct an *Orator* in the *Art* of *Speaking* —— The next Part of this *Letter* relates to his *Action*.

AN Orator ſhould never uſe any *Low* or *Mean* Actions, and yet all his Actions ought to ſeem natural; he muſt look *Mournful* on *Mournful*, and *Chearful* on *Chearful* Subjects.

THE Life of Action is in the *Face*, and conſiſts in the *Voice*, *Eyes*, *Brows* and *Mouth*; and therefore the *whole Face* ſhou'd be adjuſted to the *Matter* in Hand. *Action* muſt be exactly with *Utterance*, and every *Geſture* ſhould expreſs the *Nature* of the *Words* he is *Uttering*. When he introduces *Another* ſpeaking, he ſhould uſe ſuch Actions only as are proper for *Him*.

THE Poſture of the *Body* ſhould not *Change* every Moment, nor muſt it *Long* keep the *ſame Poſition*. The *Mouth* ſhould not be *writh'd*, the *Lips bit* or *lick'd*, the *Shoulders ſhrugg'd*, nor the *Belly thruſt out*.

THE

THE Head muſt not be *Lifted up* too *High*, nor *Stretch'd out* too *far*, nor *Thrown back*, nor *Hang* on the *Breaſt*, nor always *Lean* on the *Shoulders*. In all calm Speeches, it ought to keep its *natural State*, and *upright Poſition*. It muſt not be *without Motion*, nor *always Moving*, but ſhould gently *Turn* to the *Neck*, ſometimes on *one* Side, ſometimes on the *Other*, as Occaſion requires, that the Voice may be *Heard* by all the *Audience*, and then *Return* to its *natural Poſture* again. The *Head* ſhould be on the *ſame Side* with the *Actions* of the *Body*, except when he expreſſes an *Averſion* to any Thing, which is done by *Rejecting* it with the *Right Hand*, and *Turning* the *Head* to the *Left*.

HIS Eyes ſhould be always on ſome of the *Audience*, gently turning from *Side* to *Side*, with an Air of *Reſpect*, and looking them decently in the *Face*, as in *Common Diſcourſe*.

BUT in *Appeals* to *Heaven*, or when he ſpeaks of *Heaven*, the *Eyes* muſt *Turn up*; when he mentions *Hell*, or *Earth*, or Things *Terreſtrial*, they ſhould *Turn down*. He muſt alſo look down in *Hu-*

mility, up in *Honour*; and *Lift up* both *Eyes* and *Hands* in *Atteſtations*, *Vows*, *Oaths*, and *Exclamations*.

THE Hands, SIR, need never be *idle*. They ſhould Correſpond with *each other* in all regular Geſtures, but if one *Hand* is uſed, it muſt be the *Right*. When an *Orator* ſpeaks of *himſelf*, the *Right Hand* ſhould be gently laid on the *Breaſt*. All *Actions* muſt paſs from the *Left* to the *Right* Hand, and there end. The *Motion* of the *Hands* muſt juſt *agree* with what he is *ſaying*, as either *uniting* or *ſeparating*, *inviting* or *forbidding*, *raiſing* or *depreſſing*.

THE Hands ſhould never be lifted up *above* the *Eyes*, nor ſhould they be much *lower*; Neither Hand muſt *hang down*, but they ſhould be always in *view* of the *Eyes*, and correſponding with the *Motions* of the *Head*, *Eyes* and *Body*. The *Arms* ſhould not ſtretch out *Sideways* above *half* a *Foot* from the *Trunk* of the Body.

THE *Left Hand*, SIR, as I hinted before, ſhould never be uſed *Alone*; nor muſt either *Elbow lean* upon the *Pulpit* or the *Bar*. We ſhould avoid all *Action* in the *Exordium* to a Sermon or a Speech; and

Begin

Begin a Following Period always a Degree Lower than we *Concluded* the Former.

AND now, SIR, ſince a Genteel *Motion*, a Fine *Geſture*, the Gallantry and Air of *Delivery*, mix'd with Courtlineſs and Moderation, with Decency and good Grace, added to the *Harmony* of a Delicate *Voice*, charm an Audience more than all the Figures of *Rhetorick*, ſure an *Orator* ſhould conſider well before he ſpeaks, and even whilſt he is ſpeaking, how to Frame his *Voice* and move his *Body*; he ſhould avoid, as much as poſſible, all *Coughing* and *Spitting*, practiſe the Rules of Pronunciation and Geſture in *Ordinary Diſcourſe*, to make 'em the more natural to him, and endeavour to *Lengthen* his *Breath* by Study and Exerciſe: Nor can I think it any Fault in a young Gent'eman of your Profeſſion, SIR, to ſee ſuch a modeſt Play as *Cato* or *Abramule* ſometimes.

GIVE me Leave then to ſay to you, SIR, and to the reſt of our Acquaintance in your *Honourable Society*, with *Horace* and *Cicero*———

QUI ſtudet optatam Curſu contingere Metam,
Multa Tulit, Fecitque Puer; ſudavit & Alſit;
Abſtinuit Venere & Vino. ——— ——— *Pergite,*

ut

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ut

ut facitis, Adoleſcentes, atque in id ſtudium, in quo eſtis, incumbite, ut & Vobis Honori, & Amicis utilitati, & Reipublicæ Emolumento, eſſe poſſitis.

THUS, in Obedience to your Commands, SIR, I have run over what Books I could in this ſhort Time, which lay down *Rules for Speaking and Action in Publick*; and tho' this *Letter* is an *Epitome* of Volumes, and may ſave you ſome *Time*, and *Pains*, and *Charge*, yet it does not pretend to be *compleat*; nor will any Thing on this *Subject*, which depends ſo much upon *Humour* and *Fancy*, ever be thought *ſo*. But this I can venture to ſay, that what I here preſent you with is true *Sterling*, and you may either *keep* it thus in *Barrs*, or *draw* it *out* into *Wire*.

I HAVE thrown all the *Matter* I met with into the ſhorteſt *Compaſs*, without regarding any Ornaments of *Dreſs*, which could not be obſerved without ſwelling my *Obſervations* beyond the Size of a *Letter*. Many of the *Books* I conſulted, indeed, ſeem'd to me to be like *Bladders* diſtended with *Wind*; and I am ſure you will forgive me for *ſqueezing* the *Wind* out of them, and bringing more *Lines* than ever *Homer* writ into a *Nut-ſhell*.

I HAVE long thought every Part of *Science* in a *Dropſie*, cumbered with *Wens* and *Swellings*, and wiſhed ſome kind Hands would reduce them to *natural Shapes*; but I never knew ſo well *how much* a Man muſt Read for a *little Knowledge*, till you were pleas'd to impoſe this *Task* on me. If *Ars longa Vita brevis* was the Complaint of *Old*, how cruel are *Thoſe* who make *Art* ſtill *longer* as *Life* grows *ſhorter*?

THIS Abuſe, SIR, is chiefly owing to the *Bookſellers*, who *buy* and *ſell* by *Bulk* and *Weight*. Every Man, ſay they, deſires to have *enough* for his *Money*, and but few *Readers* mind whether 'tis *Lead* or *Gold*: And moſt *Authors* having more *Words* than *Senſe*, they uſe them All to *Enhanſe* their *Price*, and ſo draw the *Shadow* much *longer* than the *Subſtance*.

SINCE the *Gravity* of our *Iſle*, SIR, will not bear *much Action*, we ſhould take Care to ſelect the *beſt*; and I dare promiſe that if you *practiſe* theſe *Hints*, and add your own *Obſervations* to them, you will ſoon *perfect* your *Voice* and *Geſture*.

IN

IN Town, SIR, you have ſo many Examples worthy Imitation, both in the *Senate*, on the *Bench*, at the *Bar* and in the *Pulpit*, that if you well attend to them, you can want little other Direction; as *Cowper* and *Harcourt*, *Hanmer* and *Stonehouſe* and *Lechmere*, *Parker* and *Price*, *Powis* and *Vernon*, *Canterbury* and *York*, *Ely* and *Rocheſter*, *Stanhope* and *Moſs*; and therefore I ſhall *Laſtly* refer you to thoſe *Living Rules*, to make up the Deficiency of *Theſe*, and ſubſcribe my ſelf,

SIR,

Feb. 4. 1715-16. *Your moſt Affectionate*

Humble Servant.

FINIS.